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GARIBALDI AND ITALY.

THE news of Garibaldi's capture is the worst news that we have received from Italy since the re-establishment of the Austrian dominion in Lombardy thirteen years ago. It is all very well to regard the victory of the King's troops over the Liberator of the Two Sicilies as the triumph of order over anarchy and of constitutionalism over demagoguery. That is certainly the literal truth of the matter; but what if this order be modelled strictly after a French pattern, and this constitutionalism be dependent for its very existence on the good will of a French despot? By the grace of Napoleon III. Victor Emmanuel is King of Italy, and the decisions of the Italian Legislative Chambers, before they can be acted upon, must receive the consent not only of the nominal Sovereign of the realm, but also of the realm's actual patron, superintendent, and controller. This being the case, it matters not much to the Emperor of the French what the form of government in Italy may be entitled. He will allow the country to call itself what it likes, and even to do exactly as it likes, provided it does nothing whatever displeasing to him. He directs Italy without the cost of maintaining an army elsewhere than at Rome; and also, it must be admitted, without irritating the great mass of the Italians overmuch, by making his rule too evident and palpable an affair. We do not deny that the position of all classes in Lombardy, in the Duchies, and in Naples has been immensely improved by the formation of what Austria calls the "neo-Italian" kingdom. The Italians who have voluntarily united their fate to that of Piedmont have by doing so secured to themselves, at least for a period, the benefit of living under a Parliamentary and strictly legal system; whereas previously they were at the mercy of a purely arbitrary Government, which, in the case of Lombardy, was also a Government of foreigners. But, at the same time, the complete unity and independence of Italy is almost as much a dream now as it was ten years ago, when none but the followers of Mazzini regarded that glorious end—the ultimate object of all the Italian struggles of modern times—as really attainable.



WILLIAM ROUPPELL, LATE M.P. FOR LAMBETH.
(FROM A PHOTOGRAPH BY MAYER BROTHERS.)

Great numbers of Italians must, we are quite sure, be now asking themselves whether it was worth while driving away the Austrians from Lombardy and the Bourbons from Naples, that the whole of Italy, with the exception of Venetia, might be made a province of France. Recent events, and the reflections that recent events have naturally called forth, show that Italy, after all, is only to be regarded as a Southern Poland. The kingdom of Italy, holds very much the same position with regard to France that the kingdom of Poland held with regard to Russia before the insurrection of 1830; and if the Italians possessed the same desperate courage as the Poles and endeavoured to drive the French away from Rome, as the Poles drove the Russians from Warsaw, the Emperor Napoleon would, no doubt, complete the likeness by restoring "order" after the fashion of the Emperor Nicholas. What are the arguments used by those political writers in England and France who speak of the capture of Garibaldi as a fortunate incident? They say plainly that it is happy he is taken, because if he had invaded Roman territory he would have had the French upon him; while, if there had been a rising in Venetia, he would at the same time have been attacked by the Austrians. In our opinion, Garibaldi's justification—not as a politician, perhaps, but as a patriot and a man—is to be found in the very fact that, had his expedition not been stopped, he would have been obliged, as the penalty of seeking to free the natural capital of his native land, to encounter the armies of Italy and France, separately or combined. His pretended friends say that by attempting to free all Italy he was endangering the liberty of that portion of his country which is not at the present moment under foreign yoke; but Garibaldi felt that the Italy of Victor Emmanuel existed only by sufferance, and that not one province or town of his native land was really independent. How can a nation talk of its independence when at every step in a just course it has to consider what its open and secret enemies may think of its proceedings and how they may resent them? Curious in-



PRESENTATION OF FLAGS CAPTURED FROM THE TURKS TO PRINCE NICHOLAS OF MONTENEGRO.—(FROM A SKETCH BY COUNT DE MOYNIER—SEE PAGE 300.)

An increased issue of Treasury notes for the service of the country is recommended. "The very large increased force of the Federal Government may heretofore render it necessary," he continues, "to extend the provisions of the Conscription Act to citizens of from twenty-five to forty-five years of age. The vigor and efficiency of the present Confederate force, and the skill and ability of its leaders, inspire the belief that no further enlistment will be necessary, but foresight has caused Congress to grant power to call more troops into the field if necessary."

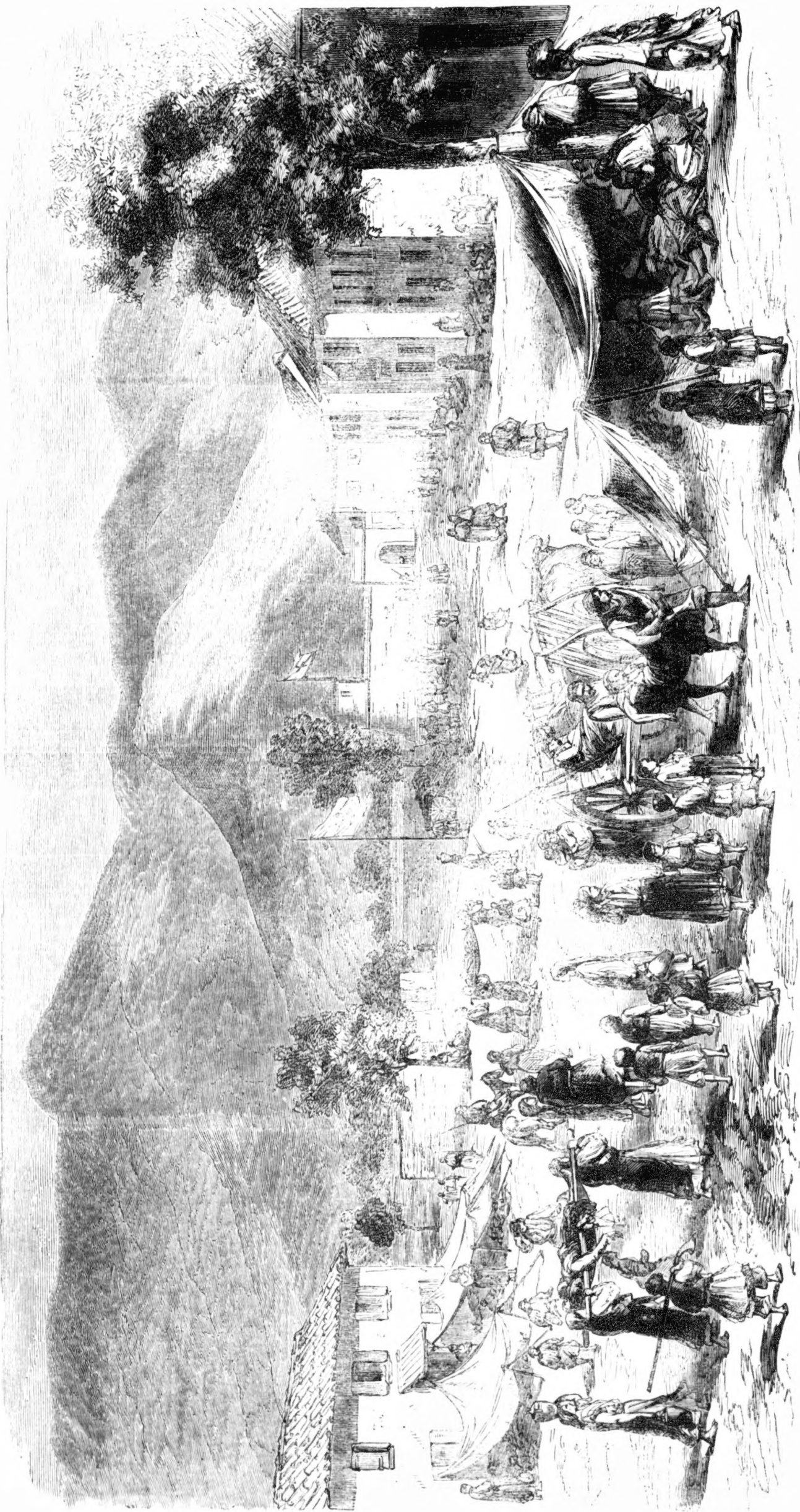
THE MONTENEGRINS.

NOTWITHSTANDING the severe reverses which they continue to sustain, the Montenegrius persevere in opposing the Turkish forces with indomitable courage. Neither the traditional ferocity of the enemy nor his superior numbers prevent the fierce mountaineers from renewing their efforts and declaring that they will take ten years of war to reduce the Sons of the Black Mountain to submission. It will be said, indeed, if, notwithstanding frequent conferences and the moral force which European nations might well exercise, these mountaineers should, for want of a just settlement of their national rights, be condemned to destruction in detail and by years of cruel

and devastating warfare; and yet this has really been their unhappy condition, with but few intervals, during years of painful struggle against Turkish rule. They profess Christianity; and, however rude and superstitious may be the form of their creed—indeed, in consequence, perhaps, of their rudeness and superstition—they are morally opposed to the Mohammedans. Equally so were even those chiefs of European Turkey who conformed to the religion of the conquerors. The people of the Slavonic race, Servians, Bulgarians, Montenegrius, and the inhabitants of the Herzegovina who dwell to the north of the Balkan, from Varna to Soutari, in Albania, and the Greeks of Epirus, Thessaly, Macedonia, and Roumelia, although pursuing on each side their separate

interests and entertaining conflicting claims of supremacy, could easily enough be brought to an understanding on one point, and that is to get rid of the Turks; but there is between them a broad tract of country from the shores of the Adriatic to deep into Roumelia, on the slopes of the Despoti Dagh, which contains a large proportion of Mohammedans. This is partly the result of circumstances and partly owing to an old policy of the conquering race. The inhabitants of Upper Albania, after making a most gallant defence against the Turkish invader, under Skender Bey Ostria, turned Mohammedans en masse. The strong clan system which has prevailed there from the most ancient times no doubt contributed mainly to this sudden conversion. The chiefs, once conquered, found it advantageous to belong to the ruling people,

adopted their religion, hating the Turk all the while, but fighting his battles and ruling over those who had remained true to the religion of their fathers. To the calamities of the Montenegrius have been added such generally injurious opinions as belong more to the state in which they are compelled to live than to any desire on their parts to occupy a position such as is often erroneously assigned to them in Europe. They are too frequently regarded only as brigands who accustom themselves to a guerrilla warfare; but, in truth, they are peasants who, gaining at best but a scanty subsistence from the fields under their rude mountain culture, have been constantly compelled to stand on the defensive and suddenly take up arms to repel a rapacious invader. To such a pitch has this grown during the late political compli-



WOUNDED MONTENEGRINS IN THE PUBLIC SQUARE OF CETIGNE.

cations that they may be said to form a nation of irregular soldiery determined to dispute every foot of ground which leads to their almost impenetrable defiles, while the impossibility of their cultivating their lands makes it necessary for them to commit frequent raids upon the adjacent country, where a greater abundance seems to accompany a more cowardly submission to the yoke of the enemy. Prince Danilo, of revered memory, had in effect succeeded in introducing a moral influence amongst his people, and it is only those who are ignorant of their customs who do not believe in their honour as well as their courage. The traveller may wander through a great part of the territory with as much security as can be found in France or Germany.

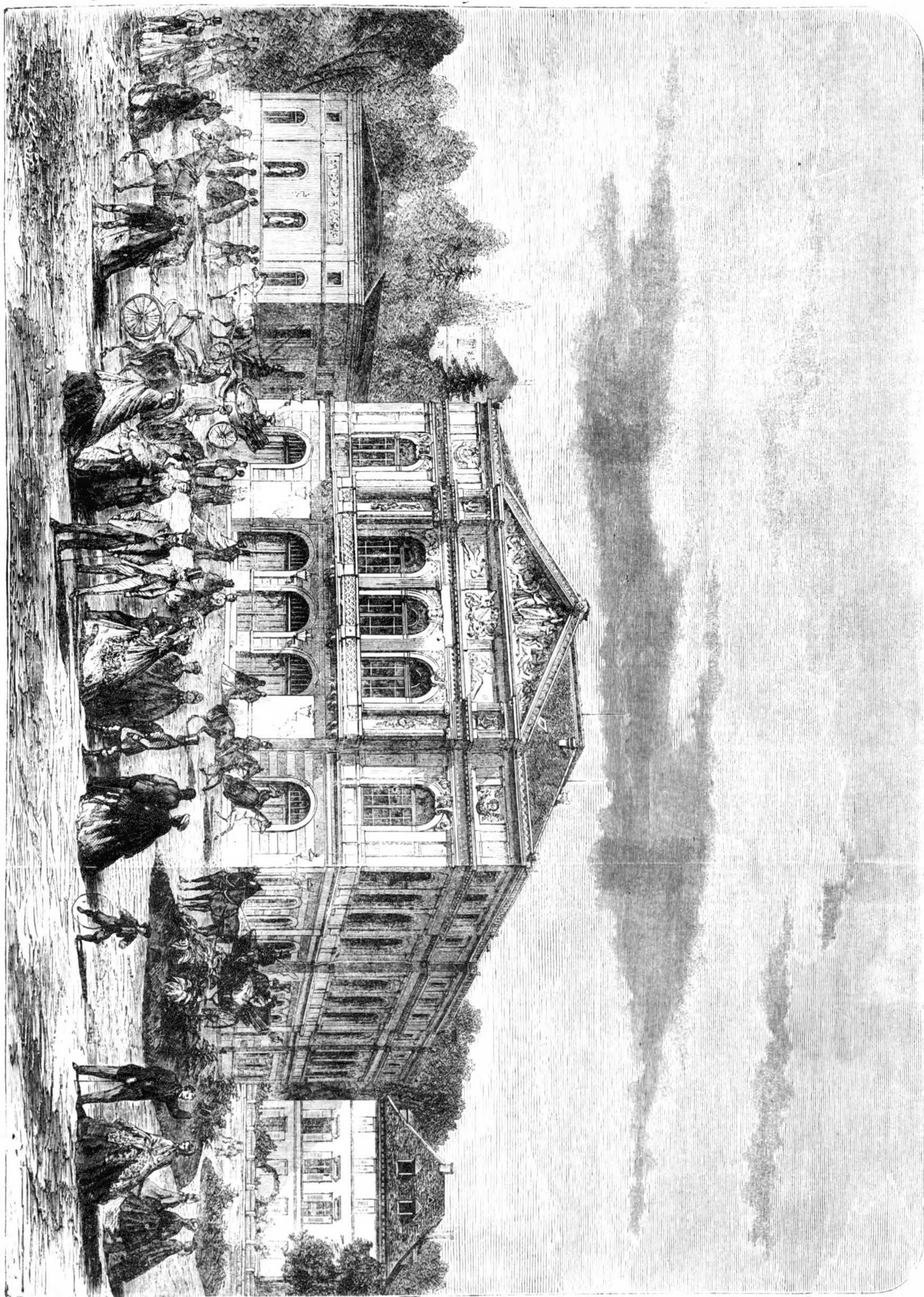
Before an enemy whose organisation in the matter of material and military equipage leaves little to be desired, the Montenegrius have been reduced to live on their scanty rations of black bread, with the occasional addition of mutton ham, while they are almost without stores and without ambulances for the wounded, who are left to be painfully removed by men, or even by women and children. This was the terrible condition of the mountaineers on their retirement to Cetigne, previous to its being taken by the Turks. Every house was filled with the wounded and the dying, while many of them lay upon the ground without bedding or blankets, until on the following day a quantity of old shirts could be collected, from which to provide

linen for dressing their wounds. The whole of Cetigne, indeed, offered a terrible spectacle. Before the door of every house lay the maimed and dying men in the blaze of an almost tropical noon, in the damp chill of the night, tormented by their inflamed wounds. The young Prince Nicolas reserved no special comforts for himself during this common distress. Pain and death made all things equal, and everything was shared amongst the sufferers. Meanwhile the wounded soldiers lay almost uncomplaining, except by an occasional moan produced by unusual agony. As now and then one of the brave mountaineers breathed his last, he would cry as his farewell to those whom he left behind, "Let us

die for our country!" and then the wall of women rose above the moans of the wounded.

These same women, heroic in the national cause, underwent with the fortitude of martyrs all the terrors and fatigue of the long march, in which they carried the provisions, and helped to bear away the wounded in the final conflict with a sublime courage, and at the same time a touching tenderness, which should move the pity of all Europe.

Our Engravings represent respectively the scene in the public square at Cetigne, and the ceremony of presenting to Prince Nicolas those flags which in the former successful engagements the Montenegrius troops had captured.



NEW THEATRE AT EDEN-EDEN

THE LATE EX-PRESIDENT VAN BUREN. This distinguished public man died July 21, 1862, as previously announced in our columns, in the eightieth year of his age. He was born at Kinderhook, Columbia county, in the State of New York, on the 20th of December, 1782. In his parent's way of birth and origin, and he was regarded as one of the few representatives of the unadulterated Dutch-American stock, who first brought industry and civilisation to the ancient colony of Manhattan. He brought the first rudiments of an education in the schools of his native village; at fourteen he commenced the study of law under Mr. Francis Sylvester of Kinderhook; and in 1802 Martin entered the office of Mr. W. P. Van Ness, of New York city, in whose office he completed his course of legal study. In Nov., 1803, in the twenty-first year of his age, he was admitted as an attorney-at-law to the Bar of the State of New York, and immediately commenced practice in partnership with the Hon. L. L. Van Alen, in Schoharie county. In 1807 he became a member of the Supreme Court, and the year following was appointed Solicitor-General of Columbia county. In 1810 he removed from Kinderhook and settled in the city of New York, in the district of New York. In April, 1812, Mr. Van Buren was elected a member of the State Senate, and the following August of New York; and in the following year was elected a member of the Court for the Division of Rensselaer. In 1815 he was appointed Attorney-General of the State, succeeding the Hon. A. Van Alen, who died. In 1816 Mr. Van Buren removed to Albany, where he remained till 1819, when he returned to the private practice of his profession till the year 1823. From his leaving the position of Mr. Van Buren's personal political champion, in 1817 he became the agent of the Democratic party in New York. In 1821 he was elected Mayor of New York for the term of one year, and in 1825 he received the office of Governor of the State, and held it for the next year. In 1828 he was elected Vice-President of the United States, and in 1833 he was elected to the same office for a second term. In 1835 he retired altogether from public life.

These persons are to share in the old silver produced in its perfection must now be sent to the Government collection and pass to the stand of a private manufacturer—M. Bettignaz. Some of his pieces are wonderfully like the original, and, but for the want of the original mark, which is here placed by an S, and A, in allusion to *Suisse*. And at Les Bains, the place of manufacture, they might by many persons be mistaken for the reality.

We have just been speaking of a manufacturer who has in a few of his wares very nearly equalled the old Sevres. Let us now mention one who has outdone the old Palissy ware. There is a small case which at first sight appears to be very handsomely furnished, for it contains but five pieces. It bears the name of Avisseur, of Tours, and contains two plates in imitation of Palissy ware—one a dish with a pike and other fish on it, the other a plateau, on which a heron is contending with a snake. It is extraordinary work. The glazing light on the skin of the pike and the eel in the one case and of the snake in the other is quite marvellous. In drawing, in action, in colour, everything is perfect. In the whole exhibition it is the very best of its kind. The other plates are intended for reproductions of the ware of Henri Dore. They are very fair, and perhaps if we saw them in a different case we might give them a great praise; but no one who has seen the modelling on the real ware can have a doubt as to the backwardness of the imitation. Next to M. Avisseur's case is M. Godolin. He exhibits a clever species of ware, in which gold or silver is burnt into the enamel in considerable quantities. Pretty thick bands of the precious metals are burnt into the ware so as to form with it one substance. The result is very rich. In the same triangular stand is the stall of M. Pinet, who paints his designs on enameled funnels. He puts the enamel paste on his ware, paints on that, and then fires the whole once for all. His drawings are very free and skilful, and the plates fetch prices which are almost incredible—£15 or £16—while there are larger ones for which the prices asked range from £50 to £80. They have rather the appearance of majolica, and the figures are supposed to show a softer outline in consequence of being drawn on the raw enamel. Next to M. Pinet is M. Mucé, whose show must be regarded in connection with that of M. Pillivuyt, in the opposite corner of the court. They are rivals in the production of a remarkable ware, printed from chromolithographs, even to the gold. The work is fine, and it is not easy to discover that the design is printed, but so it is; and the consequence is that sets of china executed in this process can be sold very cheaply.

What will astonish every one is the pure white china of Limoges. The material is beautiful. It is of great strength, so that, although the articles are very thin and semi-transparent, they do not break more readily than common earthenware. M. Pouyat is the maker, and ought to have a large sale for his work; but, even to those who do not wish to purchase, the beautiful transparent porcelain of M. Pouyat is worth seeing and remembering. So is the metallic lustre on that of M^{rs}. Gilet and Brionchi, some of the finest china of M. Gille, and almost every piece in the splendid displays both of M. Lefebvre and of M. Roussan. There is not a stall in the court which is not full of life and vigour, and we may say roundly that by far the best part of French decorative art comes out in its ceramic work.

It is impossible to enumerate all the articles deserving of notice in the exquisite display in the French Court; every one should judge for himself, and we can safely promise that even the most fastidious will be satisfied.

The French is the best arranged cabinet in the palace; at least, the plan is the perfection of method, enabling the visitor to learn quickly, where every article in every class is deposited. In the centre of the mural screen will be found the gold and silver work; in the diagonals are set out various textures for dress or household purposes; on a transverse pedestal, in various stages of preparation, a vast assortment of fibres. It is a most elaborate arrangement, but it looks better upon paper than it is in reality. If we take the earth-ware, for example, the greater part of it will be found on four triangular stands at the four corners of the court, and we are by no means sure that this arrangement, which necessitates a good deal of difficult navigation from one end of the space to the other, through crowds of people, is preferable to the English method of putting the crockery all together, without any attempt at symmetry. One soon, however, forgets all questions of order in admiring the real worth of the collection. In tapestry it is not paper; in bronzes it beats the palm; in porcelains it is of extraordinary value; some of its glass is perfect; we may say the same of its gold, its silver, and its jewellery; the printing of the lithographic press has never been surpassed; French furniture maintains its old fame and much reality; France is the queen of silk; we have a hard fight to keep up with her in certain musical instruments; and though we could show many great engineering works of the last ten years that may hold their own beside the best in the world, yet, as we have not chosen to do so, except in a few few instances, the French, as represented in their works of public works, sea and forth in a very enviable light in this exhibition, and are likely to carry off the highest prizes for civil engineering.

The most conspicuous object in the court—a great banner hung aloft, and attracting every eye—is the Gobelin tapestry. Gorgons in colour, we gaze from afar on a glorious picture by Titian of "The Assumption of the Virgin" reproduced in wool. Baffle it, but was so great in size and so dazzling in colour, is a portrait of Louis XIV. in his robes. On either side are two wonderful fruit-pieces, the manufacture of Beauvais. The pictorial effect is as perfect as any thing of the kind can be. We see all the subtle gradations of light and shade, of glitter and bloom, with this difference, however, between the Beauvais work and the Gobelins—that whereas the former invites minute inspection, and is suitable for a small room, the latter must be seen from a distance, and is suitable only for great halls of State. The Gobelin is all wool; the Beauvais is partly silk, the high lights being worked out in this material and with extraordinary painstaking, in order to gradate the colouring, two threads of the silk of slightly different tints are always in use. In other cases on the floor are other specimens of Beauvais work—chairs and sofas, the seats and backs of which are covered with the most magnificently wrought groups of flowers. Surely less in revolutions in result, scarcely less creditable to human ingenuity, are several other works—the production not of the French Government, but of private individuals. Especially may be mentioned the splendid tapestry of Anubian, which appears in the nave opposite the French Court. Its woven pictures and its flowered seats are triumphs of skill. To all these works, however, the same criticism applies. They are of the past. We have now little use and no place to spare for them. After all our wonder we are obliged to confess that in our wonder there is scarcely any interest. We take the same kind of interest in such tapestry as in modern illuminations of books. Here is a picture done in wool. It is a fine work, but its chief value is that it is wool, and that it is amazingly difficult to achieve the result in that material. The French of old, ever since they began to criticise, have always been on the point of resolving all the pleasure which we derive from art into this solely—the pleasure of seeing difficulties overcome. *La difficulté surmontée* has been a kind of watchword with them in every branch of art. The pleasure of poetry is the pleasure of hearing a man talk under difficulties.

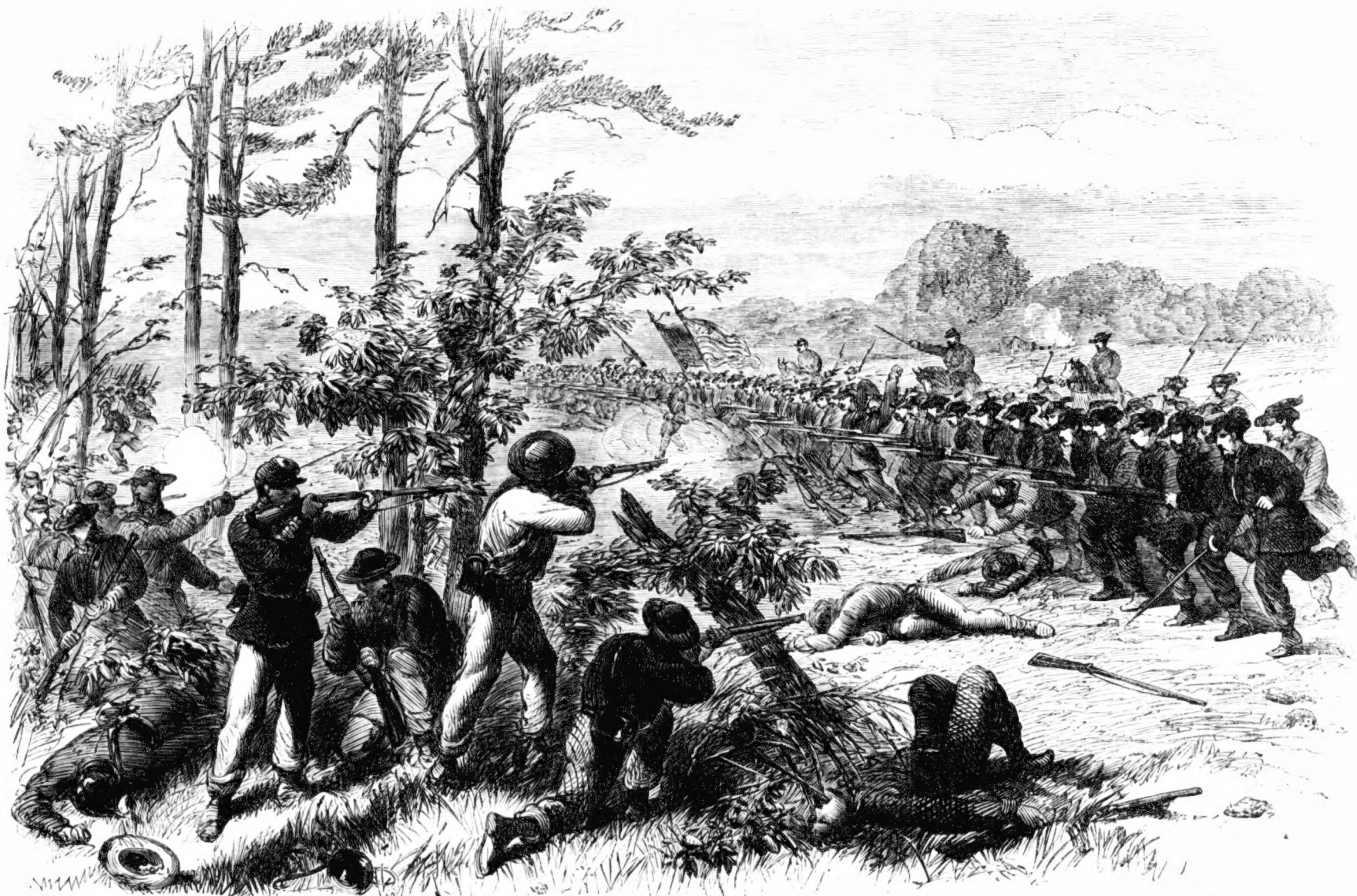
One of the magnificent cups exhibited in the French Court has been presented by the Emperor to the Prince of Wales. It is so that our countrymen will have occasion to regret that at least one specimen of these marvels of French ingenuity, taste, and skill.

We turn with a truer pleasure to the ceramic collection of the French Court, at the head of which stands the magnificent manufactures of Sevres. Here we at once detect that the character of Sevres is changed. It produces little of the old sort. Its royal blue is nearly as good as of yore; but its turquoise blue is dull, its rose Dabarry is very far from the mark, and its gilding wants lustre. Instead of these, however, we are presented with other hues—with many other hues. What will most strike the visitor in this collection is the enormous energy displayed in an immense variety of work. As befits a Government manufactory, there is entirely full play given to the desire for experiments. Here are vessels and cups of every form, and of many tints. Perhaps the most interesting part of the exhibition is a small case containing three or four dozen cups. It stands in a bad light, but it should be viewed minutely. Every cup almost is different—not merely in pattern, but in more essential qualities. There is not one which has not called forth the highest skill of the French artist, and would not fetch a fabulous price. The experiment with which the manufactory appears to be most satisfied, and which it has developed the furthest, has ended in the production of a sort of seagreen ware—they call it "céladon," and a variety of it "céladon changeant." The introduction of this ware, which first made its appearance in the Paris Exhibition in 1855, may be regarded as the leading feature of the Sevres display. The céladon is characterised by modern Sevres in this respect, that it is of a low tone. The primary colours are for the most part eschewed; so also are those secondary ones; and those which are sought are the tertiary and still more complex combinations. What is here called céladon is most feebly translated in the English seagreen. It is a gray, dull seagreen of many hues, more or less allied to some old oriental ware, which it is more easy to recognise than to describe. This céladon is a body colour; it pervades the paste, and on it the French artists have succeeded in pouncing with a singular white paste various designs, chiefly leaves and flowers, which stand out in gentle relief upon the vase or cup, white upon the céladon ground. The effect is very beautiful, especially in a variety of the céladon which is called *changeant*, because of the singular ease with which it reflects total colour. By gas-light this céladon looks pink. The stall is very rich in objects of every sort and size produced in the céladon paste. Some of the little tea services are very beautiful, but perhaps the finest specimens are two great pitchers (if we may call them by so common a name) which are mounted with gilt bronze, and which are divided in the middle by what, for want of a better word, we may term painted friezes. The friezes are beautifully drawn by an artist named Froment, and represent peace and war. They are done in a peculiar red tint, which contrasts well with the grey seagreen of the pitcher; and we may add that there is this further contrast between the frieze and the céladon portion, that the former is made of a soft, the latter of a hard, paste.

To do full justice to the contribution of Sevres we should have to mention every piece, for every one is in some point of view remarkable. The manufactory has been attempting something of everything, nothing of it is supplied; there comes on from there almost on experiment. What is not chief strength, what is lacking, the strength of all French ceramics, is to be said in an almost kind of figure-painting. We in this country fancy that we can produce finer forms than the French; that our blues, and our gold, and our red Delft are better than the Sevres manufactory can put forth; that our flower-painting and our landscape-painting are unsurpassed.

We this week publish two Illustrations, after sketches by Mr. A. R. Ward, of the Civil War in America. Both the incidents depicted occurred in the course of the sanguinary combats, at the end of June which accomplished the retreat of General McClellan from before Richmond.

THE RETREAT OF THE MEET WING.
The one Engraving represents a scene at the head-quarters of the Federal Commander when the retreat was commenced, and is thus described by the artist:—"This was a scene to be remembered. It occurred at two a.m., on Sunday, June 29. The clearing was filled



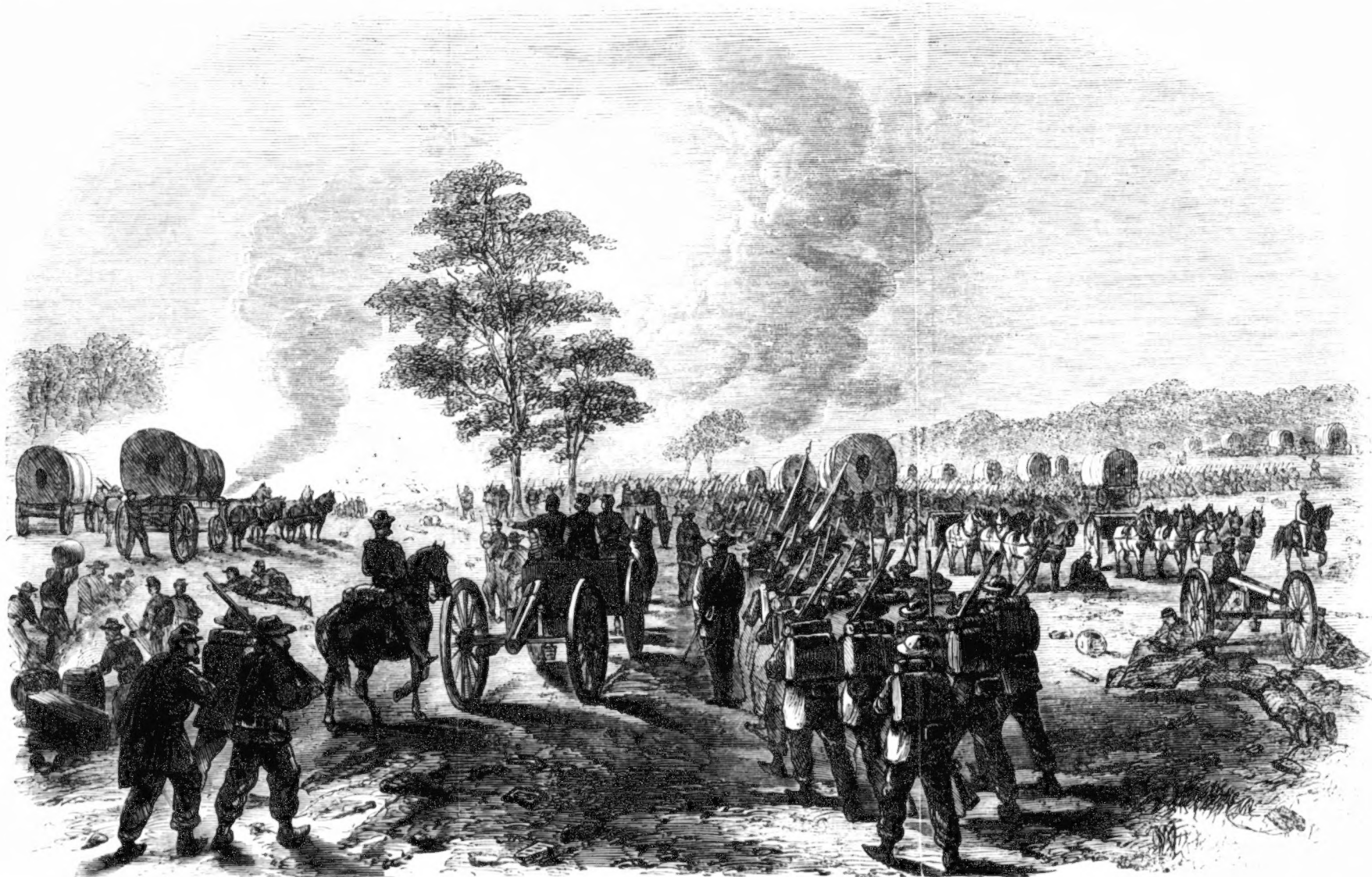
THE CIVIL WAR IN AMERICA.—BAYONET CHARGE OF THE 2ND EXCELSIOR REGIMENT AT THE BATTLE OF FAIROAKS.—(FROM A SKETCH BY A. R. WAUD.)

with waggon-trains, shown up by the glare of fires lighted for the destruction of such stores as it was impossible to convey with the army. Among these the artillery and infantry steadily moved to take up positions for their defence. By the dull glow of the fires guns in position came into sight formed across the field; and occasionally, when a box of cartridges or other inflammable material would explode, the whole scene would be illuminated brightly in all its detail: artillery moving; guns in battery, with the tired cannoniers sleeping around them; waggon-trains forming for a move; soldiers burning stores, *con amore*, that 'Johnny Reb' might not profit by them; stragglers and sick working their weary way along, and much more, making a scene of the most dramatic character."

THE COMBAT AT FAIROAKS.

The other illustration portrays a bayonet charge of a portion of the Excelsior Brigade in the combat at Fair Oaks, which is spoken of in the following terms in the despatches published by the Washington Government:—"On Sunday morning the corps of General Sumner and General Franklin were left in the works at Fair Oaks, with instructions to evacuate and protect the baggage and supply trains, on their way to James River. They had hardly left their position, and were falling back on the railroad and Williamsburg Turnpike when the rebels discovered the movement and immediately started in pursuit with their whole force. So rapidly did the rebels approach

that our officers had barely time to place their men in position to receive them before they were upon them. The enemy advanced to the attack about two o'clock, which was most promptly met by our men. The battle lasted until dark, during which the enemy suffered terribly, advancing in solid mass to within a short distance of our artillery. The effect of our guns upon their ranks was fearful, killing and wounding them by hundreds. At dark the enemy were repulsed, and forced to abandon their position." The Excelsior Brigade was under the command of General Sickles, and the regiment which made the charge depicted in our Engraving was led by Colonel Hall. This was the only regiment of the brigade which had recourse to the bayonet on the occasion.



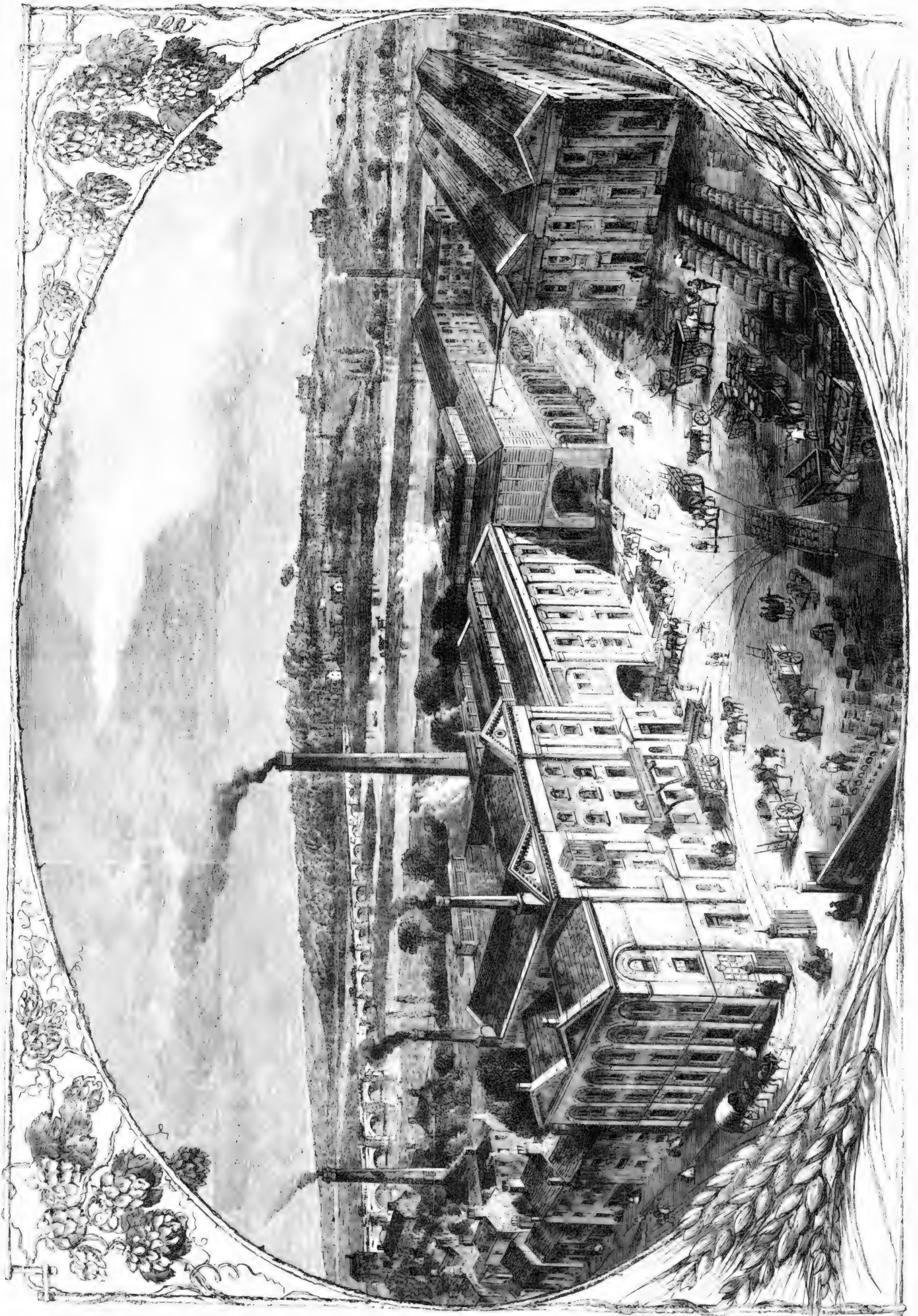
SCENE NEAR TRENT'S HOUSE, FORMERLY GENERAL M'CLELLAN'S HEAD-QUARTERS.—(FROM A SKETCH BY A. R. WAUD.)



SARLES CHINA AND GOBELINS TAPESTRY IN THE FRENCH COURT, INTERNATIONAL EXHIBITION,—SEE PAGE 303.

Office, 2, Catherine-street, Strand, W.C.

Editors of magazines ought, I think, to pay particular attention to the 8th number, for, though there is doubtless a small circulation during that month, owing to the numbers of readers from out of England, yet those who remain behind look for and deserve an advance on the usual quality. But few books, and those only special favourites, such as can scarcely be called "light reading," accompany us to the seaside, where the magazines are regarded in quite a new light, when they are read more fully and with more attention than



A. J. AND SONS' OLD BREWERY, ALBANY, N. Y.

THE WORKSHOPS OF ENGLAND.

NO. XIV.—MESSRS ALLSOPP'S PALE-ALE BREWERY,
BURTON-ON-TRENT.

THE history of ale is in some sense the history of England, and the statistics of its consumption would afford to the curious inquirer an indication of social and political alternations.

It may be doubted, indeed, whether an extended account of the origin and progress of the great beverage in all its ancient and modern varieties would not include voluminous annotations on that famous "History of the World," the author of which lived in an epoch when the art of brewing had reached, if not its culmination, at least a degree of perfection which was in itself no slight addition to the glory of the age.

For learned disquisitions, however, upon the "cerevisia" of Pliny, the "cereal liquor" of Plantus, or the "zythum" of Columella, I am neither capable nor inclined; and in the limited space devoted to this article the "gul" of the feast of Thor, the later "eal," the unhopped Whitsun ale of our Saxon forefathers, the "chica" or maize beer of ancient South America, the "bouza" (ominous name) or millet beer of the Crim Tartars and the Lower Himalaya, the Russian "quass" or rye beer, the "ava" of the South Sea Islands, and that wonderful "koumiss" which the Tartars make from mares' milk, can receive no scientific investigation.

Through the whole course of our ballad literature, however, the hearty praise of ale (that which we call beer having been a subsequent introduction, if not an unwarrantable innovation) rings out in numbers tuneful and jovial, with plenty of good old suggestive titles, from "nut-brown" to "nappy."

From Bishop Still, whose orthodox utterances in favour of the honest liquor exhibit a generous acceptance of either "new or old," to the grand old "waterman," John Taylor, who rowed in a wherry from London to York, down the Thames, the Trent, and the Humber, drinking ale all the way, what do we not find in its praise? Then, have we not the Hagamen songs and "Sir John Barleycorn," and a host of others, in which the keynote is ale and jollity?

If the history of ale is the history of England, however, it may be said that for the last two hundred years the history of the Allsopps is the history of that glorious brewage of Burton which still bears the palm amongst all other ales. The ale of Burton, indeed, has been celebrated from an antiquity too remote to trace with certainty; but its consumption was principally local, not extending much beyond Derby, until 1623, when it was first introduced into London under the name of "Derby Ale." In our own time the name of the old family of Burton brewers seems likely to remain identified with the beverage, since "a glass of Allsopp" is an every-day request which the publican thoroughly recognises, however he may fail to comply with the demand by serving the genuine article.

All these things, then, make it necessary that I should, in the interest of this series of English workshops, pay a visit to the old brewery at Burton whence Messrs. Allsopp supply that "pale" ale whose sparkling amber fills the glasses of thirsty Britons, both here,

in India, and in the tropics,—whose fresh but mellow ripple now gurgles from cool black bottles in every Parisian restaurant where beer has till lately been unknown except in the state of a stale and flabby beverage which failed to compete with thin "ordinaire."

The Burton ale, however, long before it had become common even in London, was largely appreciated in Russia, where the exportations were welcomed not only by the gentry, but, if the chronicles of the time be reliable, by the Empress Catharine and the rough ship-

importance. Although in 1820 the new Russian tariff removed all the prohibitory duties, and the Russians refused to receive any ale which did not bear the distinguishing brand of the house, another tariff was issued in 1822 which again imposed an almost prohibitive duty on English ale, but by a strange omission English porter was excepted from the tax, a fact to which it is said Messrs. Barclay and Perkins may attribute a rise in their fortunes, since it enabled them to acquire almost a monopoly in the supply of porter to Russia. It

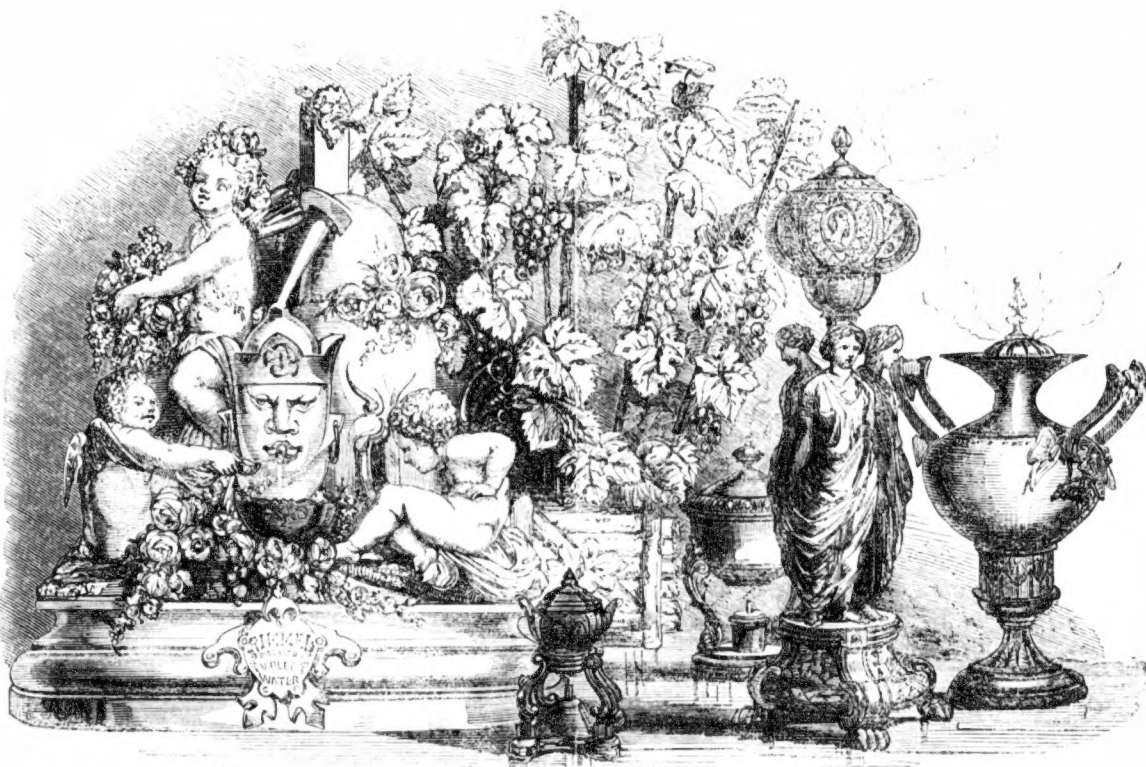
was in the same year, however, that Mr. Allsopp determined to brew a description of ale peculiarly adapted for the London market; and, after careful consideration, this was effected by adding to the fine aroma and flavour of the original beer a greater degree of hop bitter, while a more neutral taste which enabled it successfully to compete with porter was at the same time obtained.

It was at about this period that a trade arose, however, which soon compensated them for the loss of that of Russia. This was no less than the introduction to India of that pale ale which has since become so celebrated. The first ale of this sort brewed in Burton was the result of an accidental question to Mr. Allsopp from an East India director, who asked why he did not make an attempt on the Indian market, at the same time showing him a sample of the pale ale at that time exported. The result was that an experiment was first made by a decoction of differently-dried malt and variously-adjusted hops—the first brewage of pale ale having been, in fact, effected in a teapot in Mr. Allsopp's counting-house at Burton.

Through the golden cornfields studded with bright scarlet poppies, once more past Tamworth and Drayton Manor, and the four hours' railway journey from London brings me to that fertile valley where the ancient town of Burton lies upon the silver Trent, set amidst the slope of wooded

hills facing that tract of green and fertile country through which the river is shining like a silver band upon an emerald velvet mantle. This simile, which is neither new nor graphic, may possibly have been suggested by the old bridge of thirty-six arches, standing upon which the wayfarer dreams of the days when John of Gaunt kept his Court in the town; of the Abbey Church of St. Modwen, where the nurse of Alfred the Great was buried, and gave her name to St. Modwen's Well; of the Battle of the Roses, fought upon Burton Bridge; of that later and, perhaps, more terrible conflict between Cavaliers and Roundheads. But I have little time for dreaming, and the recollection that in these past scenes of English history the family of the "Allsopps of the Dale" figured more or less brings me back to the object of my visit.

I have already (from the railway station) seen the "new brewery,"—its immense yard piled with whole acres of casks and barrels, but I am bound to the old brewery in the High-street. The existing building, which was erected in place of the original one in the present century, extends over a considerably larger space than it did even at the time of its erection, for necessary additions, in consequence of the great increase in the trade, have extended its area to several acres; and when it is considered that the new brewery, and the other branches of the establishment, with which this is connected by private



RIMMEL'S FOUNTAIN, MAGIC VINE, AND VAPORISERS AT THE INTERNATIONAL EXHIBITION.

building Peter, in whose orgies the strong mellow beer of this English brewery—then in the hands of the predecessors of Messrs. Allsopp—held as high a place as, from its sanitary properties, it well deserved. "As soon as one sits down," says an eyewitness of the Court festivities of the Czar, "one is obliged to drink a cup of brandy, after which they ply you with great glasses of adulterated tokay and other vitiated wines, and, between whiles, a bumper of the strongest English beer."

In 1806, however, the Continent was closed entirely to British commerce by the decrees of the Emperor Napoleon—a change which, while it exercised little influence on the other breweries in Burton, completely destroyed the large Baltic trade of Messrs. Allsopp by stopping their exports to Northern Europe. This necessitated an increased attention to the means of creating a large home consumption, and the energy which had for so many years built up the house was still active in extending the knowledge of the virtues of Burton beer from the surrounding districts to the metropolis. This turned out to have been a wise policy, for when, in 1813, the reverses of Napoleon commenced from the battle of Leipsic, and Messrs. Allsopp endeavoured to regain their export business, it was found that during the stoppage of the supply tastes had changed, and the demand had so greatly decreased that the trade never recovered its former



A PIANIST AT THE INTERNATIONAL EXHIBITION—SEE PAGE 34.

lines of railway, employ about 1000 men, that beside the 215,000 casks already in use 30,000 are made annually, and that during the brewing season the copper does consume at least 100 tons of coal a day, the increased importance of the Burton ale trade may be better understood.

Entering from the High-street, I am at once introduced to the "master brewer," from whom I can have no better guide through this vast establishment. Where or why is the meaning of the old saying that "any old woman can brew," it is assuredly cannot signify that any old woman can brew *well*; and is probably meant to indicate that only an *old* woman can accomplish a result which requires years of experience to bring it to perfection. To illustrate the method by which practice and theory go hand in hand in this business, it is only necessary to refer to the water used for brewing, which, although the Trent runs at the very doors, is supplied by wells, one of which at the new brewery is only 300 ft. in depth, but 10 ft. in diameter. This was constructed under the direction of Mr. J. E. Worhouse, C.E., and is a remarkable result of engineering skill, since the well, which is three feet thick, was built on the surface before sinking the shaft, so that, the soil being gradually removed from beneath, the entire pile of brickwork descended by its own weight to the required depth. This well will discharge at the rate of 18,000 gallons an hour: it is the largest in diameter of any well ever sunk, and it has long been known by experience that, notwithstanding its comparative hardness, the water is superior to river water for brewing purposes.

In the topmost floor of the brewery, to which I am first conducted, the malt is stored previous to its being ground, the grinding or crushing being effected in a mill. From this mill, which is capable of grinding 300 qrs. to 400 qrs. of malt a day (sufficient to brew 32,000 gallons), it is carried by means of an Archimedes screw to the malt-hoppers, whence it falls through slates into a horizontal cylinder, inside which revolving rakes mix it intimately with the water as it passes on its way to the mash-tuns on the floor beneath. In these mash-tuns, of which there are ten, it remains for some hours, when the "wort," as the liquor is now called, is suffered to run through a false bottom perforated with holes into the "underback," during which journey the malt is "spritzed" by jets of hot water passing over and through it from revolving horizontal pipes, resembling the perforated roscapes of the London watering-carts. This process extracts the remaining saccharine from the malt. The coppers occupy a large and lofty building; for there are six of them, each capable of containing 2500 gallons, and under the same roof two hot-water-coppers, of 15,000 gallons each, supplying the machinery, they themselves being charged from a great tank as large as a metropolitan swimming-bath, and with a supply of water pure as crystal. These great water-coppers are provided with immense domed covers, while those which receive the ale are left open for the purpose of facilitating evaporation. During the brewing season these coppers produce about 50,000 gallons of ale daily.

Into the coppers the wort is pumped from the underback, with the addition to each copper of wort of a suitable quantity of hops—a light mass which lies on the surface and does not readily become saturated with the fluid until it begins to boil and forces its way through. Then, however, it bubbles up into great flakes of foam, dense, and charged with odorous gases, which rise around me as I look warily into the seething depths. When the boiling has effectually extracted the tonic and other virtues of the hops, the wort in its improved condition is conveyed by tiled copper pipes to the "hop-back," a large reservoir holding more than 4000 gallons, and about four feet deep. This "back" is provided with a false bottom composed of perforated metal plates, which forms a strainer, separating the hops from the wort. In the new brewery the latter is now pumped into the coolers some 90 ft. above. These coolers, which occupy the upper floor of the brewhouse, are simply a series of large, shallow tanks, from 100 ft. to 120 ft. long, 40 ft. wide, and 8 in. deep, lined with Minton's white porcelain tiles. The timber framework which supports the lofty roof of the cooling-room is filled in with louver boards, a sort of Venetian shutters, which can be so adjusted as to regulate the temperature. The cooling process is more rapidly effected in warm weather, however, by the use of Rley's helical refrigerator, a series of small pipes immersed in a constant supply of cold water. From the coolers the wort finds its way to the "squares" (square vats of about 3000 gallons each) or fermenting-tuns on the floor below: there are sixty-four of these vats, and, upon their receiving the wort a quantity of yeast is thrown in to induce fermentation. When the wort has reached a certain stage of attenuation it is once more run off to the "union casks," a series of casks occupying an entire floor, both in this and in an adjoining building; there are 1200 of these casks, each containing 160 gallons, and they are suspended in double rows (in such a manner as to admit of their revolution on their axes) in frames at about three feet from the ground. In these casks the ale becomes bright, since the yeast is gradually separated from it and escapes by pipes shaped like a swan's neck, and reaching from each cask into a trough above. The entire length of the union floors must be, at least, the eighth part of a mile, and, as I stand at the entrance, I am peculiarly conscious of the spotless cleanliness of floor and casks—a state of things which is characteristic of the whole place, but seems here to reach its utmost point. The fermentation completed, the beer, bright and clear, is run into the "racking-squares," or vats, upon the basement floor; and here a company of men whose athletic proportions and mighty strength bear, do not let me say "striking," but working, testimony to the effects, both moral and physical, of good ale, are engaged in filling the casks, destined for every civilised community where such virtues are recognised.

Everything here, indeed, is on a large scale, even the gaster, which is almost as big as a hoghead, seems to partake of this necessity; and at the new brewery, where I am taken to see the malthouses, I am shown, beside the well, a vatroom containing twenty-six vats, of 11,000 gallons each. Having a sudden desire to become a brewer, and reflecting on the extent of my resources, it is some comfort to learn that there is a standing rule against receiving apprentices, notwithstanding that large premiums are frequently offered. The master maltster, who is just the sort of man that a master maltster ought to be, conducts me over the malthouses, a long range of buildings, large enough to lodge a larger number of emigrants than have often gone to form a colony. Beside these buildings in the brewery-yard, however, there are eight or ten more at Grantham; and even these are insufficient to supply the necessary quantity of malt, so that Messrs. Allsopp have to add to their own stock by purchases from the Nottingham, Beccles, and Newark maltsters. In each malthouse a tank of 75 ft. long, 9 ft. wide, and 3 ft. deep, will contain 1280 bushels of barley, and the 5760 gallons of water in which it is steeped for about fifty hours, to prepare it for germination. From these tanks it is removed to the "frames," or large troughs, where it is gauged by the revenue officers for the purpose of charging the duty: after which it is spread over the floors of the malt-rooms in various thicknesses. Some of these floors measure 15,000 square feet.

According to the season of the year, the barley remains from ten to fourteen days for the development of the acrospire, or germ, which would ultimately burst from the envelope of the seed, a result which is arrested by the drying on the floors of the adjoining drying-kilns, where the barley is once more spread upon the flooring, in this instance composed of perforated tiles, beneath which furnaces are so arranged as to distribute a regular degree of heat. After four or five days' drying the malt is formed, and, being afterwards cleaned of the "coons" or roots which grow out during germination, is ready for the brewer. The quantity of malt or malted barley which forms the stock at the commencement of the brewing season represents a considerable fortune; while in the barley stores, which are mostly on the top floors of the malthouses, I see thousands of quarters of grain, thoroughly clean, and divided into heaps of such exact size that it would seem as though some arithmetical enthusiast had counted out each grain upon the white and almost polished floor.

The hop stores, across Horninglow-street, are a long range of buildings, at the entrance of the cooperage-yard; and here I walk through a narrow passage on one side of the store, which is all the space that can be afforded, drinking in air charged with tonic, if not with sedative, properties. The stores contain altogether about 2000

pockets of hops, or sufficient for four weeks' consumption during the brewing season. To facilitate the enormous traffic resulting from their increasing business, Messrs. Allsopp have constructed nearly five miles of single lines of railway on their own premises, which are thus connected with the company's terminal at Burton. About 300 railway trucks are required for the daily traffic.

The cooperage, for which I have little time left, is not the least wonderful department of this gigantic undertaking. 8000 and hundred men are employed here in making, cleaning, and repairing casks and barrels, the slaves, &c., of which are made from a Baltic oak by steam power, and after wards steeped in a tank of water in order to extract the sap which will remain even in long-stored timber, and would seriously injure the ale, the flavour of which is (I am told) often the origin of that peculiarly nutty smack discovered even in inferior sherries. These cleaned staves are afterwards stored in the yard until they become well-seasoned, and are ultimately made into casks, of which there are several large pyramids, while the stock of timber is seldom worth less than from £30,000 to £100,000. Both new and returned casks are thoroughly steamed and dried in order to prevent the slightest taint; the drying is effected by a current of hot air forced into the bung-hole by a fan in connection with a powerful engine. Besides the coopers, however, there are here employed blacksmiths, carpenters, wheelwrights, turners, and engineers, making the entire scene resonant with the sounds of their avocations. More than 1900 casks are here manufactured every week, while as many as 2000 old ones are examined, cleaned, and repaired every day. Twenty steam-boilers are necessary for supplying the requirements of the breweries, with which are connected eleven engines of from four to forty horse power.

At the Great Exhibition, to quote the words of the *Daily News*, "Messrs. Allsopp have received medals, although they do not exhibit except at the refreshment department, where some 20,000 to 30,000 jurors sit in permanence and pronounce unanimously in favour of the justice of the award."

And so to finish my visit with a flagon, upon whose edge the bubbles come purring up from the bright liquor below. Truly, says one of those old ballad-singers at the chum suppers—

This ale it is a gallant thing;
It cheers the spirits of a king;
It makes a drunk man strive to sing—
Ay, and a better play!
A cripple that is lame and halt,
And scarce a mile a day can walk,
When he feels the juice of malt
Will throw his crutch away.

I have not yet done with Messrs. Allsopp's ale, however. Personally, I certainly don't desire to have done with it for many a year; but on arriving once more in London I pay a supplementary visit to the immense metropolitan stores at Camden-town, Haydon-square, and Poplar. At each of these depôts lie thousands of the casks which supply the consumption of the great city and the foreign markets. How many of these are consumed by thirsty visitors to the World's Fair I am not present in a position to tell; but it is certain that the enormous accumulation at the places to which I now make a hasty visit, and where the days come and go every day and all day long, will furnish to representatives from all England samples of the brewing of the old town upon the Trent.

RIMMEL'S PERFUMERY AND PERFUME-VAPORISERS AT THE GREAT EXHIBITION.

THE use of perfumes is a custom so ancient as to be coeval with the earliest social records; and, although many of the recipes by which the oils and unguents of antiquity were prepared might now seem strange and fantastic, if not repulsive, there can be no doubt that considerable skill had been attained in extracting from odoriferous woods and spices, as well as from many flowers, their exquisite and often powerful fragrance. The constant use of sweet-smelling herbs and scented oils is referred to both in the Scriptures and in contemporaneous and subsequent history; while in every nation where civilisation has reached the point of luxury, perfumes have always been considered a necessary addition to the toilet. Indeed, the fair Greeks and Romans were accustomed to use sweet waters, cosmetics, and delicate pomatins almost as freely as the ladies of our own time; and even amongst the discoveries within the excavations of buried Pompeii the vases which held the precious unguents have not been wanting.

In the present day, however, perfumery has been almost transferred from the category of mere luxuries to be classed with necessities—a result which has been effected, not by the adoption of any artificial taste on the part of the people, but by the increased facilities afforded for the gratification of a natural taste. The consumption of perfumes has so much increased during the last few years that the trade in France and Great Britain alone produces nearly three millions sterling per annum—a result effected by the decreased cost at which these articles can be obtained by all classes. That the manufacture of perfumery has become an important branch of commerce is greatly due, also, not only to those elegant trifles which can be bought for a few pence, where they would formerly have cost almost as many shillings, but to the really scientific basis upon which the best perfumers conduct their operations, and their connection with sanitary laws.

The perfumed fountain is one of the most pleasing illustrations of this capability. It was originated by Mr. Rimmel in 1851, and has been repeated in almost every beautiful variety at the present exhibition, where, however, the London performers (although they have the benefit of forming a sub-class, instead of their productions being included with other wares, as in 1851) are very ill-placed, since the ladies, who are of course their best clients, do not readily discover the desired fountain whose refreshing violet waters are so liberally dispensed by Mr. Rimmel in the eastern annex. This fountain, which is represented in our Engraving, was executed by Pottvin, the celebrated French sculptor, and represents a fantastic still, at which a group of cupids are supposed to illustrate the art of distillation. The greatest triumph achieved by Mr. Rimmel at the Great Exhibition, however, is the mysterious perfume he has succeeded in imparting to Minton's colossal majolica fountain under the eastern dome—mysterious not only from the difficulty in discovering how the result is effected, but in the fact that the water itself after all retains no scent, a fact to which the disappointed countenance of hundreds of visitors who have soaked their handkerchiefs to no purpose bears emphatic testimony. The scent is probably obtained from one of those perfume-vaporisers lately invented by Mr. Rimmel, and forming a still more striking example of that union of elegant luxury and every-day comfort to which we have alluded. These beautiful little ornaments are the perfection of perfuming apparatus, by which, with the aid of a spirit-lamp and the proper perfumes, an apartment, a ballroom, or even a theatre, may be delicately scented in a few seconds; while in sick-rooms and hospital wards they are invaluable for purifying the air and neutralising any foul smell by the use of a special aromatic compound. Numerous medical testimonials attest this valuable qualification of the vaporisers, and we learn that a modification of the apparatus is now in use at the Royal College of Surgeons, as well as at the principal London hospitals. The exquisite adaptation of this invention to drawing-room ornaments is most ingenious; one of them, indeed, is singularly beautiful, the design representing a vase full of flowers, from the leaves and petals of which the fragrance issues. Another charming invention of Mr. Rimmel is his "magic vine," which consists of a table ornament composed of an artificial vine filled with blooming clusters of grapes, as represented in our Engraving. Each of these grapes, which may be freely plucked, is a tiny bottle of perfume, and the tastes of a large company may thus be gratified by a vintage of sweet odours.

As one of the jurors of the Great Exhibition, Mr. Rimmel was incapacitated from receiving the less distinguished honour of a medal, but it may be safely asserted that he has been instrumental in the inauguration of a new epoch in the art and mystery of perfumery.

PUBLIC DRINKING-FOUNTAINS, similar to those in England, have just been established in Brussels.

OPERA AND MUSIC.

THE apparently interminable season at Her Majesty's Theatre, in close last Saturday, when a large portion of "No. 1" of Mlle. Tilius in the part of the heroine; the most successful of "Lola" (the same incomparable prima donna as the utterer of "Miss Ashton"); the National Anthem; and the Resuscitation of the "Robert le Diable" (the Abtess being represented by Mlle. Morley), were performed before an audience whose enthusiasm knew no bounds. The entertainments were, or were supposed to be, for the benefit of Mlle. Tilius, whose versatility is so conspicuous that we are not on any way she should not have undertaken such a special occasion the character of the misanthropic Abtess, as well as that of the beautiful Alice, by her recent impersonation of which she has earned new laurels.

The Royal English Opera is a society in a flourishing condition. Novelty has been brought forward since the opening of the season, but, on the other hand, the performances have offered no marked degree of variety. The established repertory has been reduced to a medium of attraction, and the foreigners, to say nothing of the "vintners," drawn to the capital by the International Exhibition, by this time been favoured with a tolerable notion of what can be done on stage or boat. "The Lily of Kilnary" (Benelli), "The Fair Lady" (Gardel) (Gardel), the English version of Meyerbeer's "Diana" (Miss "Mantana" (Wallace) have been successively presented, and not to be forgotten by the singers who originally appeared under the management of Miss Louisa Pym and Mr. Harrison. The new-comers, Miss Parepi and Mr. Wise—one of our most practical sopranoes, in some sense, our foremost basso-profundo—have a full repertoire of "Mantana" especially, which *comp d'essai* of the now experienced pen of Mr. Vincent Wallace was performed on Monday night, with brilliant success. Mr. Alfred Mollen retains his post as conductor of the orchestra, which is as efficient as ever.

The Voice and Singing, by Adolfo Ferrari—"Every one who can speak may sing," says Signor Ferrari—as if to flatter the most common human race. For our part, we are quite prepared to admit Signor Ferrari's statement when he puts it in a modified form, and adds, that, though all may not possess an equal faculty for singing, yet sufficient care were bestowed on the improvement of the voice, "thousands who now never attempt to sing would acquire a sufficient control over the organisation of the throat to make it as useful and agreeable in society where they can now only give their attention and applause." Signor Ferrari has the great advantage in treating of the vocal art of approaching it at once as a science and an art. Through his experience as a singing-master and the unusual knowledge acquired in his other profession, he has become convinced that "the real principle of the cultivation of the voice is almost sealed back to the public, and, indeed, to the greater part of the musical profession, it being a common but most fallacious idea that any one with a knowledge of music can teach singing." Signor Ferrari hopes that his treatise may prove serviceable to students, and be a means of raising the musical profession to more importance to the cultivation of the peculiar tone of each voice, so that it may be made agreeable and lasting. Instead of this, he believes, voices are too often ruined by pupils having difficult songs given to them, in order to gratify their vanity or that of their fathers, before they have acquired the power of sustaining the voice throughout its natural extent with a firm and clear intonation. "When it is recollected that it has taken years of application and study to enable professional singers to execute properly the songs we are accustomed to hear attempted by almost every young lady who is requested to sing in a drawing-room, the absurdity of the prevailing system becomes self-evident."

Signor Ferrari divides his work into two parts. In the first he treats of the cultivation of the voice; in the second of singing as an art; and he mentions, most rationally, that the all-important thing is to perfect the instrument, after which it is comparatively easy to show how the instrument ought to be used. "The cultivation of the voice" (to let the author speak for himself) "is that branch of the art of music the least understood because the least studied, the singing of the notes being alone attended to without cultivation of tone; the most difficult, because the voice cannot be seen like an instrument, and, therefore, requires in its cultivation a greater amount of reflection, patience, and self-control than any other study; and the most important, because it involves the strengthening or weakening of the chest and our most vital organs according to the method pursued. With regard to the second subject—singing, or what is commonly called learning to sing—this generally consists of going through a number of songs with a master, and profiting by his taste in embellishing and altering the songs to suit the capabilities of the pupil. If the voice has been properly cultivated, but little assistance is required in this branch of the art, as many amateurs possess quite as much musical taste and feeling as professional musicians; consequently, when they have obtained the control of their voices, they express themselves with refinement and propriety; but without having acquired a proper control of the voice, the more musical feeling they possess the more extravagant is their singing, and what they intend to be a pathetic performance becomes in reality a mere caricature." Signor Ferrari is again in a complimentary humour when he informs amateurs that many of them possess "quite as much musical taste and feeling as professional musicians." But that does not lessen the value of his remarks as to the absolute necessity of forming the voice before proceeding to sing with it. Perhaps his opinion as to this necessity is not quite so new or so peculiar to himself as he would seem to imagine. It is not held, or, at least, is not acted upon, by the great majority of inferior singing masters, who, as a rule, think less of the art of singing than of the art of getting paid; but all professors of a high class are aware that to direct the production of tone they must be fully acquainted with the structure and functions of the organ which produces it. We will not go so far as to say that every singing-master ought to make a minute study of the anatomy of the throat, but it is a good thing that some few have really done so. Signor Ferrari from a surgeon has become a singing-master. Signor Garcia, one of the first singing-masters of his time, has dissected and observed the vocal organs to such advantage that he has added materially to the store of scientific knowledge on the subject, in token of which the Faculty of Medicine of the University of Königsberg a few weeks since conferred special honours upon him in his capacity of anatomist.

Impromptu in B Flat, by Schubert.—Messrs. Ashdown and Parry, and Messrs. Chappell, have published this beautiful melody with its equally beautiful variations, which differ as much from the ordinary formalistic variations of our modern drawing-room composers as any one of Schubert's songs does from a commonplace ballad of the day. As the piece, moreover, is by no means difficult, we consider not only that (in the language of advertisements) "no amateur's library should be without it," but we go so far as to say that amateurs who, being acquainted with it, yet do not possess it, must be either insane or insolvent. The only difference between the two editions (as regards printing) is this, that in Messrs. Chappell's the fingering, by Mr. Charles Halle, is marked.

Messrs. Ashdown and Parry have also published the "Impromptu in E flat" by the same composer—a work of the same character and almost of equal beauty.

Bonny's Shilling "Messiah."—This, we suppose, is the cheapest possible edition of the greatest possible oratorio. The production sufficiently describes itself in its title. To the fact that here the purchaser gets all "The Messiah" for half the price of a song we need only add that the work is printed in good type, on good paper, and that it is conveniently bound. We should have spoken of it as a really cheap book if it had been offered to the public at 5s.

A JURY IN THE SHERIFFS' COURT OF HAMPSHIRE has been called upon to assess the compensation to be paid by the Government to Mr. Thomas Thistlethwaite for Portsmouth-hill, which they have taken for the fortifications of Portsmouth. The quantity of land taken is about one thousand acres, and the compensation awarded is £95,900.

ROYAL ALHAMBRA PALACE.—**NATHALIE**, Monitors to the Prince Imperial. "This wonder of wonders is more intensely welcomed than ever, her performances have justly gained for her the proud title of La Reine des Graines."—**Erna**, August 2. "Mlle. Nathalie will draw the town."—**Daily News**. She will (by Imperial permission) appear nightly. Grand Operatic Selections. Principal artists: Miss Rebecca Isaacs, Miss Thirlwall, Mr. Parkinson, &c., with full band and chorus of sixty performers, under the direction of Mr. Thomas Bartleman. The wonderful Julian, the elegant Elhair, the Phacott Brothers, with their incomparable little drummer, Weiland, nigger, Mr. Brian, buffo; and Miss Rosina Collins, violinist, add to the nightly attractions of this splendid entertainment. N.B. The coolest and best ventilated building in London.

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SHE WALKS IN QUEENLIKE GRACE—"Teresa, we no more shall meet." Mr. Sims Reeves' songs in Balfe's cantata, "Masopha." The first is founded on one of the most charming melodies that ever came from the author's pen. "Teresa, we no more shall meet," is a simple and expressive ballad. "The first of the walks in queenlike grace" may be described as one of Mr. Balfe's happiest achievements as a song-writer. "Teresa, we no more shall meet" is fresh in feeling as it is beautiful in phraseology and instrumentation. —Morning Post.

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